

Onslow, Georges
[Quintet, violins, viola
& violoncellos, no. 1, op. 1,
no. 1, E minor]
[Quintett]
pt.1

M
552
05
no. 1
pt. 1



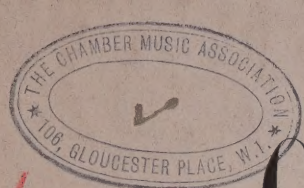
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FACULTY OF MUSIC

String Quintet

Either 2 Violas
or 2 Celli



No. 7

QUINTETTE

F minor

für

zwei Violinen, Bratsche, Violoncell und Bass

componirt

von

GEORGE ONSLOW.

~~No. 1. Fmoll. Op. 4.~~	1 Thlr. 15 Ngr.	No. 8. Dmoll. Op. 24.	1 Thlr. 20 Ngr.
- 2. Esdur. - 1	1 - 15 -	- 9. Cdur. - 25	2 - — -
- 3. Dmoll. - 1	1 - 15 -	- 10. Fmoll. - 32	2 - — -
- 4. Gmoll. - 17	1 - 10 -	- 11. Bdur. - 33	2 - — -
- 5. Ddur. - 18	1 - 10 -	- 12. Amoll. - 34	2 - — -
- 6. Emoll. - 19	1 - 10 -	- 13. Gdur. - 35	2 - — -
- 7. Esdur. - 23	1 - 20 -	- 14. Fdur. - 37	2 - — -

4922. 4923. 4924. 3558. 3559. 3560. 3930. 6700. 3964. 4545. 4861. 4862. 4863. 4921.

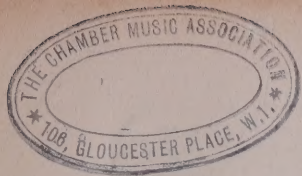
Eigenthum der Verleger.

LEIPZIG, BREITKOPF & HÄRTEL.

Eingetragen in das Vereins-Archiv.

Diese Quintette können auch mit 2 Violinen, 2 Bratschen und Violoncell ausgeführt werden, zu welchem Zwecke besondere Stimmen beigelegt sind.

LONDON:
STANLEY LUCAS, WEBER & CO.
84, NEW BOND STREET.



M
552
Op. 1
no. 1
pt. 1

VIOLINO 1.



3

Met. 116 -

QUINTETTO I. di Onslow.

All.^o maestoso

832643

pp tr

cres rf pp

rf p cres f

f tr

dim p

cres - - - cen - - - do f

tr ritenuto poco

dim dol

pp legato

fz p

3

2

pp cres

f

ff

1. dol

p p cres ff dim

pp

2. 1

dim p

VIOLINO 1.

1

sempre piu_ cre_ scen_do *ff*

f *ff* *p*

cre_ scendo *f* *cres* *ff* *fp*

cres *rf* *pp* *rf* *rf* *cres*

f *cres* *fp* *p* *f* *dim* *p* *dol'*

legato *pp* *f*

p

3 Minore

f

pp *cre* *scen* *do* *f*

1

ff *pp*

VIOLINO 1.

5

cre - - - scen - - - do *f*

pp *pp* *ppp*

Allegro 80 = ♩.

MENUETTO. *f* *p*

1. 2. 1. *p*

p *fz* *cres* *f*

p *fz* *cresc* *scendo* *f* *rf* *rf*

pp *cresc* *scen* *do* *f* *cres* *sempre* *ff*

dim *cres* *f* *p*

fz *fz* *fz* *fz* 1. 2. 2. *p scherzo*

fz *rf* *p scherzo*

f

dim *p* *fz* *rf*

M.D.C.

VIOLINO 1.

ADAGIO
Espressivo. $80 = \text{♩}$

4^a Corde

pp *cres* *loco* *cres* *8va* *ten* *ten* *ten*

f *cres sempre* *ff* *p* *cres* *f* *rf* *cres* *ten* *ten* *ten*

ff *loco* *cres* *f* *rf* *cres* *f* *p* *pp* *f*

rf *p* *cres* *f* *dim* *p* *pp* *f*

pp

cre - - - seen - - - do ff

p *cres* *f* *p* *2*

p *mf* *rf* *rf* *cres* *ff*

p *cres* *f* *p* *rf* *p* *ten* *ten* *ten*

p *pp*

FINALE All^o vivace $132 = \text{♩}$

f con energia

M. D. C.

80 =

4922

ALTO VIOLONCELLO.

dol
rf *rf* *mf*
cres *ff*
1 *rf* *p* *p* *pp*
All.^o vivace 132 = 
FINALE *f*
4 *p* *p* *p*
2 *p*
f
5 *p*
10 *p* 7 *p*
f
1
2 1 2 1 1
p *cres* *cres* *f* *ff* *p*
7 1
pp *ppp* *p*

'." data-bbox="24 94 937 939"/>

VIOLINO 1.

7

This page of a musical score for Violino 1 contains 14 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), and *cres* (crescendo). There are also markings for *tr* (trill) and *acc* (accents). Fingering numbers (1, 2, 3, 4, 5) are placed above specific notes. The score concludes with a double bar line and a final *ff* marking.

VIOLINO 1.

Violino 1 musical score page 8. The page contains 12 staves of music in G major (one sharp). The music is written in treble clef and includes various dynamics and articulations.

Staff 1: *p*

Staff 2: *sf* *p* *sempre - più*

Staff 3: *p* *pp* *ppp* *p* *1*

Staff 4: *f* *f* *p* *4*

Staff 5: *p* *ere -* *scen - do*

Staff 6: *f* *dim* *p*

Staff 7: *1* *1* *1* *sem - pre*

Staff 8: *- più* *f* *ff*

Staff 9: *p*

Staff 10: *p*

Staff 11: *p* *f*

VIOLINO 1.

9

Violino 1 musical score page 9. The page contains 12 staves of music in G major (one sharp). The music is written in treble clef. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), and *smorz* (diminuendo). It also features articulation marks such as accents (>), trills (tr), and fingerings (3, 1, 5). The piece concludes with a double bar line and the word "Fine".

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Octette, Septette und Sextette für die Violine u. s. w.

| | |
|--|------|
| Beethoven, L. v. , Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. | 3 90 |
| Dasselbe in Partitur | 3 30 |
| Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlns. par M. C. Fischer | 6 — |
| Op. 84b. Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es. | 2 40 |
| Dasselbe in Partitur | 4 80 |

| | |
|---|------|
| Beethoven, L. v. , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 403. | 3 60 |
| Dasselbe in Partitur | 3 — |
| Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C. | 3 — |
| Dasselbe in Partitur | 2 70 |
| Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. | 6 — |
| Op. 72. Overture de Leonore p. 2 V., 2 A. et B. Cdur. arr. | 3 — |
| Op. 437. Fuge für 2 Violinen, 2 Bratschen, Violoncell. in D. | — 90 |
| Dasselbe in Partitur | — 60 |

| | |
|--|-----|
| Brahms, J. , Op. 44. Intro. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur. | 4 — |
|--|-----|

| | |
|---|-------|
| David, F. , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle | 9 — |
| Gade, N. W. , Op. 47. Ottetto p. 4 Vlns., 2 A. et 2 Vlns. Fdur. | 44 — |
| Mendelssohn Bartholdy, F. , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vlns. Esdur. | 40 50 |
| — Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pffe. zu 4 Händen v. C. Burchard | 9 — |

Quintette für die Violine u. s. w.

| | |
|--|------|
| Gade, N. W. , Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll. | 9 — |
| Haydn, J. , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 4 et 2. | 9 — |
| Kummer, F. A. , Op. 44. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur. | 4 50 |
| Mendelssohn Bartholdy, F. , Op. 87. Quintett f. 2 V., 2 A. et B. Bdur. (Nachlass No. 16.) | 8 — |
| Mozart, W. A. , Quintette für 2 V., 2 Br. u. Violonc. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David No. 4. C moll. No. 2. Cdur. No. 3. G moll. No. 4. Ddur. No. 5. Esdur à 4 | 4 50 |
| Onslow, G. , Quintuor p. 2 V., 2 A. et B. No. 4. Emoll. Op. 4. No. 4. | 4 50 |
| — 2. Esdur. — 4. — 2. | 4 50 |
| — 3. D moll. — 4. — 3. | 4 50 |

| | |
|--|-------|
| Svendsen, J. S. , Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle | 44 25 |
| Dasselbe in Partitur. 8. | 7 50 |
| Schubert, F. , Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n. | 6 30 |
| Winter, P. , Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll. | 4 — |
| — Op. 40. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Esdur. | 4 — |

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| Onslow, G. , Quintuor p. 2 V., 2 A. et B. No. 4. G moll. op. 47. | 4 — |
| — 5. Ddur. — 48. | 4 — |
| — 6. Emoll. — 49. | 4 — |
| — 7. Esdur. — 23. | 4 — |
| — 8. D moll. — 24. | 4 — |
| — 9. Cdur. — 25. | 4 — |
| — 10. F moll. — 32. | 4 — |
| — 11. Bdur. — 33. | 4 — |
| — 12. A moll. — 34. | 4 — |
| — 13. Gdur. — 35. | 4 — |
| — 14. Fdur. — 37. | 4 — |
| Ries, F. , Op. 174. Grand Quintuor p. 2 V., 2 A. et B. Gdur. | 7 50 |
| Schubert, F. , Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. Cdur. | 5 40 |
| Spohr, L. , Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. Emoll. | 8 — |

Quartette für 2 Violinen, Bratsche und Violoncell.

| | |
|--|------|
| Beethoven, L. v. , Quartette f. 2 V., Br. u. Vcll. No. 4. Op. 48. No. 4. in F. Part. — 21 St. | 3 — |
| — 2. — 48. — 2. — G. Part. — 18 St. | 2 40 |
| — 3. — 48. — 3. — D. Part. — 21 St. | 2 70 |
| — 4. — 48. — 4. — C. Part. — 18 St. | 2 70 |
| — 5. — 48. — 5. — A. Part. — 18 St. | 2 70 |
| — 6. — 48. — 6. — B. Part. — 18 St. | 2 40 |
| — 7. — 59. — 1. — F. Part. — 4 St. | 4 20 |
| — 8. — 59. — 2. — Em. Part. — 21 St. | 3 — |
| — 9. — 59. — 3. — C. Part. — 24 St. | 3 30 |
| — 10. — 74. in Es. — Part. — 21 St. | 3 — |
| — 11. — 95. — Fm. — Part. — 21 St. | 2 70 |
| — 12. — 427. — Es. — Part. — 27 St. | 4 20 |
| — 13. — 130. — B. — Part. — 4 St. | 4 20 |
| — 14. — 134. — Cism. — Part. — 4 St. | 4 50 |
| — 15. — 432. — Am. — Part. — 27 St. | 4 20 |
| — 16. — 435. — F. — Part. — 48 St. | 3 — |
| Grosse Fuge in B. Op. 133. Part. — 24 St. | 2 70 |

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| Brahms, J. , Op. 9. Quartett. C moll. | 7 — |
| Op. 40. Quartett. E dur. | 8 — |
| Brahms, J. , Op. 32. Quatuor. A moll. | 7 — |

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| Brahms, J. L. , Op. 60. 3 Quatuors: No. 1. Gdur. No. 2. Bdur. No. 3. Esdur à 4 — | 4 — |
| Brahms, J. , Symphonie. Ddur. No. 2. arr. | 4 50 |

Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David.

| | |
|--|---------|
| No. 1. (Op. 20 No. 4) Ddur. | 3 50 |
| — 2. (Op. 33 No. 2) Esdur. | 3 — |
| — 3. (Op. 33 No. 3) Cdur. | 3 — |
| — 4. (Op. 54 No. 4) Gdur. | 3 50 |
| — 5. (Op. 64 No. 3) Bdur. | 3 50 |
| — 6. (Op. 64 No. 4) Gdur. | 3 — |
| — 7. (Op. 64 No. 5) Ddur. | 3 50 |
| — 8. (Op. 74 No. 3) G moll. | 3 50 |
| — 9. (Op. 76 No. 4) Gdur. | 3 50 |
| — 10. (Op. 76 No. 2) D moll. | 3 50 |
| — 11. (Op. 76 No. 3) Cdur. | 3 50 |
| — 12. (Op. 76 No. 4) Bdur. | 3 50 |
| — 13. (Op. 76 No. 5) Ddur. | 3 — |
| — 14. (Op. 77 No. 4) Cdur. | 4 — |
| — 15. (Op. 77 No. 2) Fdur. | 4 — |
| Dieselben. Complet in 4 Bänden. Roth cartonnirt. | n. 45 — |

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| Brahms, F. , Op. 8. Quartett | 5 — |
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| Kreutzer, R. , Op. 4. 6 Quatuors concertans: Liv. 4. Ddur, Gdur, Cdur. | 3 — |
| — 2. Bdur, Fdur, Adur. | 3 — |
| Op. 3. 3 Quatuors. Cdur, Bdur, A moll. | 6 — |
| 2 Quatuors. Adur, Gdur. (No. 1. et 2) | 4 — |
| Thème varié. Adur. | 2 — |

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| Mendelssohn Bartholdy, F. , Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann. No. 4. Op. 24. Sommernachtsstraum | 3 50 |
| — 2. — 26. Fingalshöhle (Hebriden) | 3 — |
| — 3. — 27. Meeresstille u. glückliche Fahrt | 3 — |
| — 4. — 32. Märchen von der schönen Melusine. | 3 — |
| — 5. — 74. Athalia. | 3 — |
| — 6. — 89. Heimkehr aus der Fremde | 2 50 |
| — 7. — 104. Trompeten-Ouverture | 3 50 |

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|--|------------|
| — Quatuors: No. 4. Esdur. Op. 42. | 48 St. 3 — |
| — 2. A moll. Op. 43. | 24 St. 3 — |
| — 3. Ddur. — 44. No. 4. Part. — 24 St. | 3 30 |
| — 4. E moll. — 44. — 2. Part. — 24 St. | 3 30 |
| — 5. Esdur. — 44. — 3. Part. — 24 St. | 3 90 |
| — 6. E moll. — 80. | 48 St. 3 — |
| — Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur — 48 St. | 24 — |

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|---|------|
| Meyerbeer, G. , Les Huguenots. Opéra, arr. | 24 — |
| Mozart, W. A. , Symphonie. Cdur. (m. d. Fuge). No. 4. arr. | 4 50 |

| | |
|---|---------|
| — Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 4. Gdur, No. 2. D moll. No. 3. Bdur. No. 4. Esdur No. 5. Adur. No. 6. Cdur. No. 7. Ddur. No. 8. Bdur. No. 9. Fdur. No. 10. Ddur. à 3 — | 3 — |
| — Dieselben. In 4 Bdn. Roth cart. | n. 45 — |

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|--|------|
| Onslow, G. , Quatuors: No. 4. Bdur. Op. 4. No. 4. } | 9 — |
| — 2. Ddur. — 4. — 2. } | 9 — |
| — 3. A moll. — 4. — 3. } | 9 — |
| — 4. C moll. Op. 8. No. 1. | 3 — |
| — 5. Fdur. — 8. — 2. | 3 — |
| — 6. Adur. — 8. — 3. | 3 — |
| — 7. G moll. — 9. — 4. } | 7 50 |
| — 8. Cdur. — 9. — 2. } | 7 50 |
| — 9. F moll. — 9. — 3. } | 7 50 |

| | |
|--|------|
| Onslow, G. , Quatuors. No. 40. Gdur. — 40. — 4. } | 7 50 |
| — 41. D moll. — 40. — 2. } | 7 50 |
| — 42. Esdur. — 40. — 3. } | 7 50 |
| — 43. Bdur. — 24. — 4. | 4 — |
| — 44. E moll. — 24. — 2. | 4 — |
| — 45. Esdur. — 24. — 3. | 4 — |
| — 46. E moll. — 36. — 4. | 4 50 |
| — 47. Edur. — 36. — 2. | 4 50 |
| — 48. Ddur. — 36. — 3. | 4 50 |

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| Richter, E. F. , Op. 25. Quatuor. No. 4. E moll. | 9 — |
| Rode, P. , Op. 40. Air varié. Gdur. | 4 — |
| — 44. Quatuor. Esdur. No. 4. | 2 — |
| — 44. do. Fdur. — 2. | 2 — |
| — 45. do. Ddur. — 3. | 2 — |
| — 46. Andante varié. A moll. | 4 — |
| — 48. Quatuor. Gdur. No. 4. | 2 — |

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| Romberg, A. , Op. 4. 3 Quatuors. Esdur, G moll, Fdur. | 7 50 |
| — Op. 7. 3 Quatuors. Ddur, Edur, Cdur. | 7 50 |
| — Op. 11. Quatuor. Adur. | 2 — |

| | |
|--|------|
| Rubinstein, A. , Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 4. Gdur. | 9 — |
| — 2. C moll. | 8 — |
| — 3. Fdur. | 9 — |
| — Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 4. G moll. | 8 50 |
| — 2. Bdur. | 9 — |
| — 3. D moll. | 8 50 |

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|---|------|
| Schubert, F. , Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. A moll. | 3 — |
| Op. 164. Grosses Quartett für 2 Violinen, Viola und Violoncell. Gdur. | 5 40 |
| Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violonc. D moll. n. | 4 20 |

| | |
|--|------|
| Schumann, R. , Op. 44. 3 Quatuors: No. 4. A moll. No. 2. Fdur. No. 3. Adur. à 5 — | 5 — |
| Spohr, L. , Op. 432. Quatuor. Adur No. 30 | 6 — |
| Taubert, W. , Op. 93. Quatuor. Bdur. | 6 — |
| Veit, W. H. , Op. 7. Quatuor. Esdur. No. 3 | 5 — |
| Viotti, J. P. , 3 Quatuors concert. Fdur, Bdur, Gdur — 3 Quatuors. F moll, Cdur Edur. Liv. 2. | 6 50 |
| Volkmann, R. , Op. 9. Quatuor. A moll. | 8 — |

Trios für Violine, Bratsche und Violoncell.

| | |
|---|------|
| Beethoven, L. v. , Trios in Part. No. 5. — 8. Serenade in D | 4 50 |
| Bruyck, C. van. , 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. Heft 1. Fuga I—IV. Heft 2. Fuga V—VIII. Heft 3. Präludium I—IV | 1 75 |

| | |
|--|------|
| No. 4. — 9. — 3. in Cm | 2 40 |
| — 5. — 8. Serenade in D. | 2 40 |
| Beethoven, L. v. , Dieselben in Partitur. No. 4. Op. 3. in Es | 2 40 |
| — 2. — 9. No. 4. in G | 4 80 |
| — 3. — 9. — 2. in D | 4 80 |
| — 4. — 9. — 3. in Cm | 4 50 |

10/7/63 med

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 1, op. 1,
op.1 no. 1, E minor]
no.1 [Quintett]
pt. 1

M 832643-832648

552
05 Onslow, Georges
op.1 [Quintet, violins,
no.1 viola & violoncellos,
pts.1-6 no. 1, E minor]

| | | |
|--|------------|---|
| | [Quintett] | 6 |
| | 6 Parts. | |
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Onslow, Georges
[Quintet, violins, viola
& violoncellos, no. 1, op. 1,
no. 1, E minor]
[Quintett]
pt.2

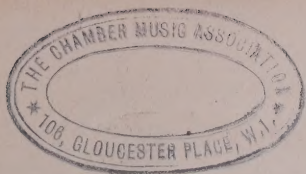
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op. 1
no. 1
Pt. 2



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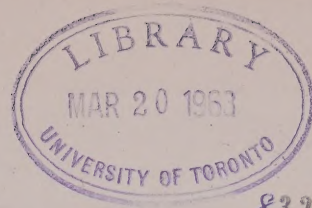
The W. W. COBBETT
CHAMBER MUSIC COLLECTION

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FACULTY OF MUSIC



M
552
O5
op.1
no.1
pt.2

VOLINO 2.



QUINTETTO I.
di Onslow.

Allegro maestoso

QUINTETTO I.
di Onslow.

Allegro maestoso

832644

pp cres sf pp

tr

tr

tr

dim p cres

tr

f

tr

legato

1

1

p

ff

1 pp cres

2

cres f ff p

cres ff pp

f

dim p

sempre - - - più - - - cres

2 risoluto tr tr tr 1

sf sf

VIOLINO 2.

Violino 2 musical score, measures 1-24. The score is written for a single violin in G major (one sharp). The tempo is Allegro. The key signature is G major. The score includes various dynamics and articulations:

- Measures 1-4: *p*, *cres*, *f*, *cres*, *p*, *cres*
- Measures 5-8: *pp*, *rf*, *f*, *cres*
- Measures 9-12: *cres*, *p*, *pp legato*, *cres*
- Measures 13-16: *p*, *f*
- Measures 17-20: *p*, *cres*, *f*, *ff*
- Measures 21-24: *pp*, *cres*, *f*, *ppp*

MENUETTO

Allegro

Menuetto musical score, measures 1-16. The score is written for a single violin in G major (one sharp). The tempo is Allegro. The key signature is G major. The score includes various dynamics and articulations:

- Measures 1-4: *f*, *pp*, *cres*, *f*
- Measures 5-8: *p*, *cres*, *f*, *pp*
- Measures 9-12: *f*, *pp*, *cres*
- Measures 13-16: *f*, *pp*, *cres*

VIOLINO 2.

3

f *cres* *sempre ff* *f* *p* *ff*

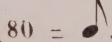
1. 2. pizz *p*

4

arco 1 *p*

f *pizz* M.D.C.

ADAGIO
Espressivo.

80 = 

1

pp *cres* *f* *cres* *ff* *p*

3

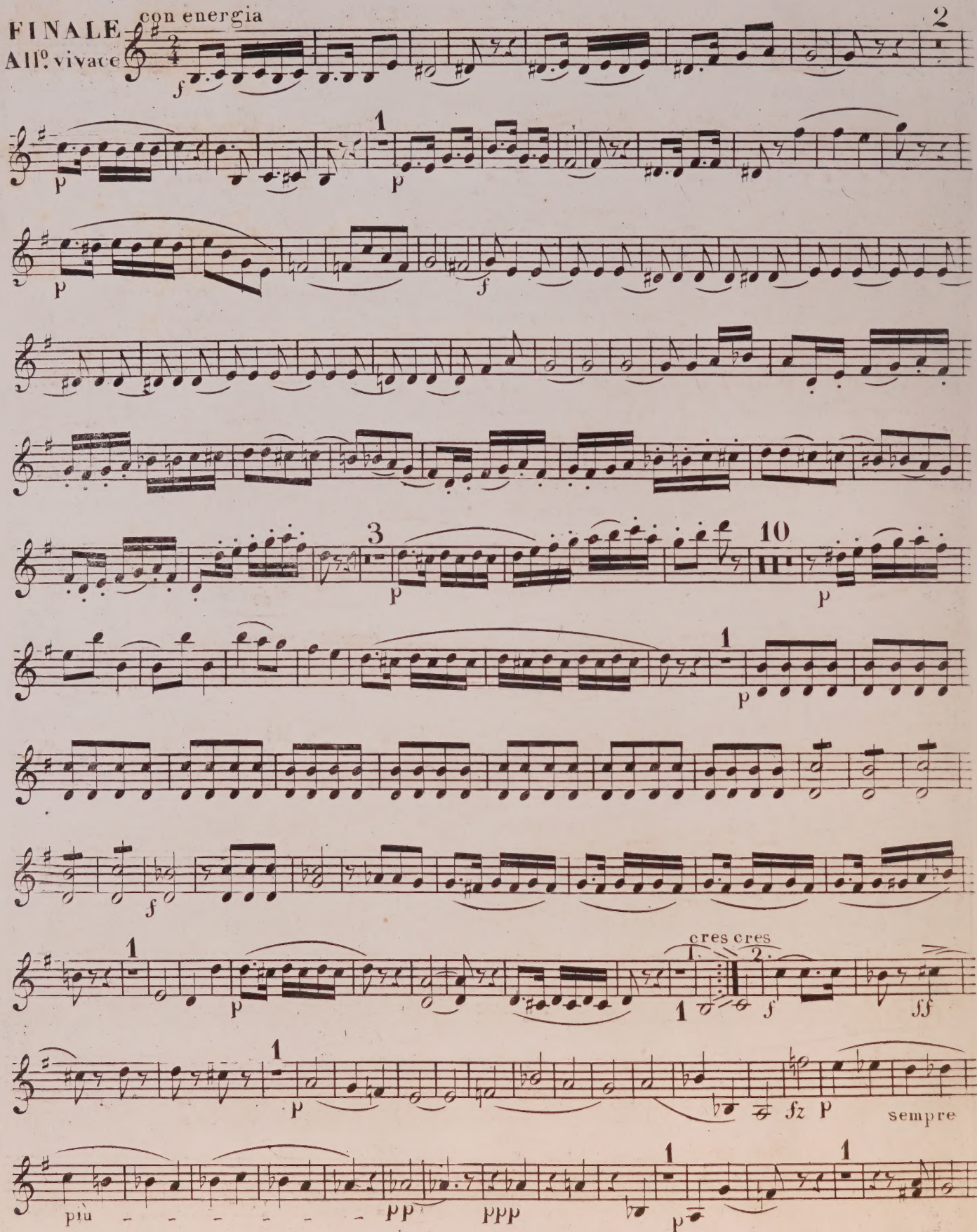
ff *p* *cres* *f* *cres* *ten ten ten*

rf *p* *p* *cres* *f* *dim* *p*

pp *f* *p* *cres* *ff* *p* *cres* *fp* *p*

mf *cres* *ff* *p* *cres*

ten ten ten *rf* *p* *p*

FINALE *con energia*
All^o vivace

f *p* *p* *f* *p* *p* *3* *10* *p* *1* *p* *f* *1* *cres cres* *1* *f* *sfz* *pp* *ppp* *1* *1* *p* *sempre*

VIOLINO 2

5

Violino 2 musical score page 5. The score is written for a violin in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The notation includes various dynamics (f, ff, p, pp, dim, cresc), articulation (accents), and fingerings (1, 2, 3, 10). The piece concludes with a double bar line and the word "Fine".

Staff 1: *f* *pp*

Staff 2: 1 *cres*

Staff 3: *f* *dim* *p* *sempre - - piu* *f* 1

Staff 4: *ff* 2 *p*

Staff 5: 1 *p* *p*

Staff 6: *f*

Staff 7: 1 2 10 *p* *p*

Staff 8: 1 *p*

Staff 9: *pp*

Staff 10: 1 *pp* *pizz* 1

Staff 11: 3 *pp* *pizz* 1 **Fine**



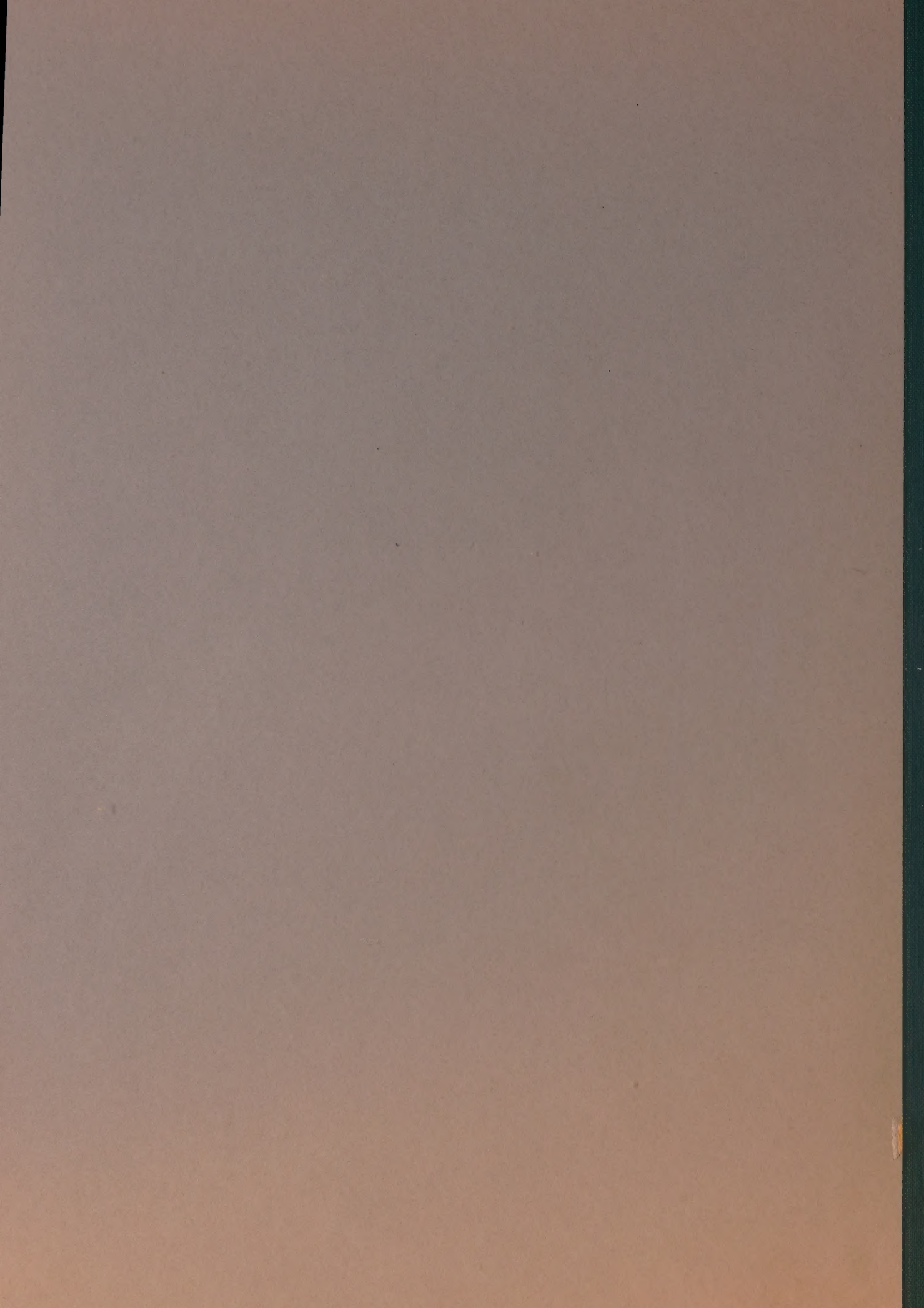
12/7/63 2nd

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 1, op. 1,
op.1 no. 1, E minor]
no.1 [Quintett]
pt.2
Music

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no. 1, E minor]
[Quintett]
pt.3

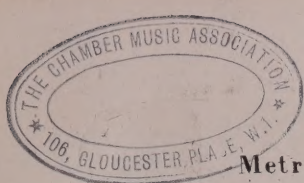
M
552
05
op.1
no.1
pt.3



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M
552
Op. 1
no. 1
pt. 3



1

Met. 116 =

VIOLA.

832645

QUINTETTO I.
di Onslow.

Allegro maestoso

4922

VIOLA.

3

fp p

MENUETTO 80 = ♩
Allegro

f p

1. 2. 4 p

1 > cres > f

p cres f

rf pp cres

cres - - - sempre piu - - - ff f p

fz fz fz fz pizz p

4 arco f

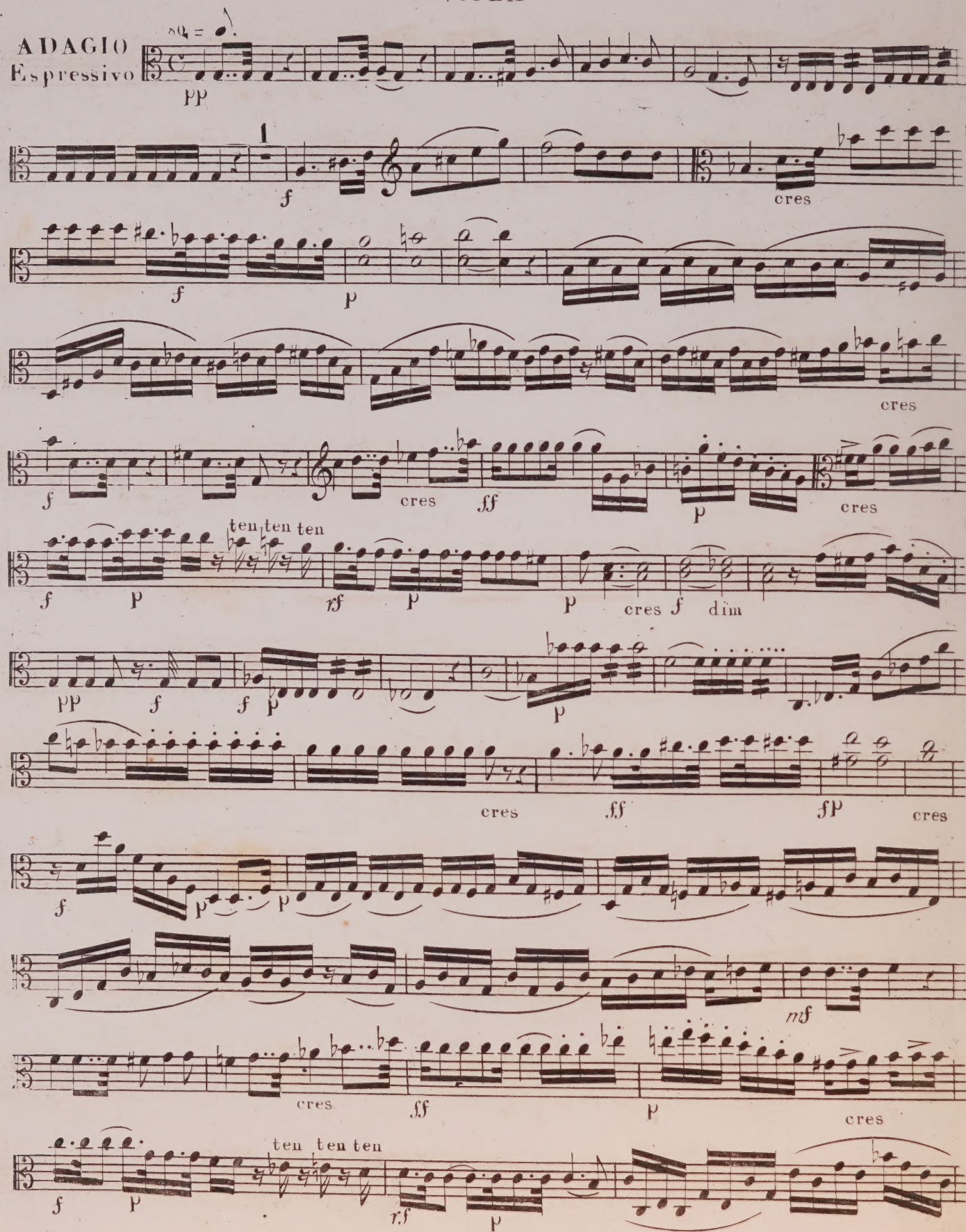
1 pizz p

M. D. C.

VIOLA

ADAGIO
Espressivo

80 = 



pp

1

f

cres

f

p

cres

f

cres

ff

p

cres

ten ten ten

f

p

rf

p

p

cres

f

dim

pp

f

f

p

p

cres

ff

ff

pp

cres

f

p

p

mf

cres

ff

p

cres

ten ten ten

f

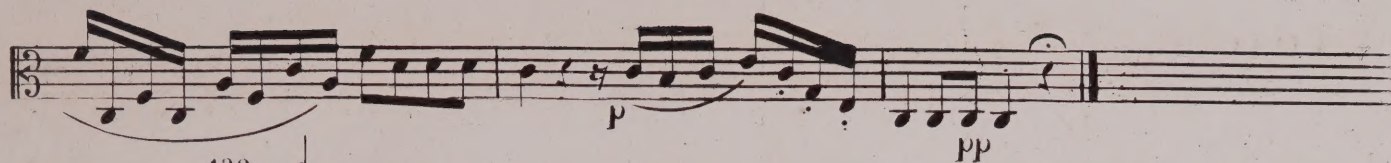
p

rf

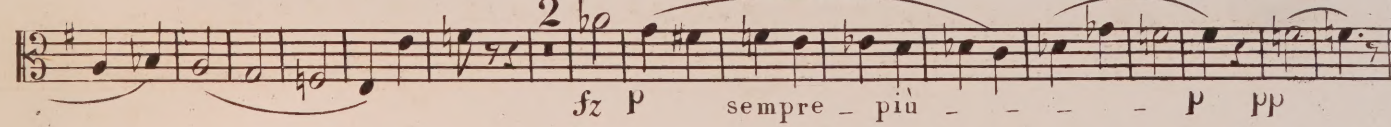
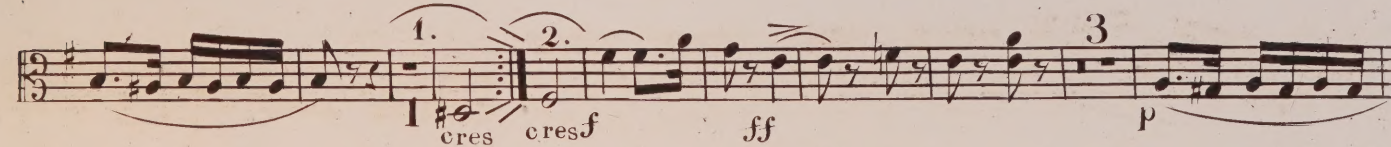
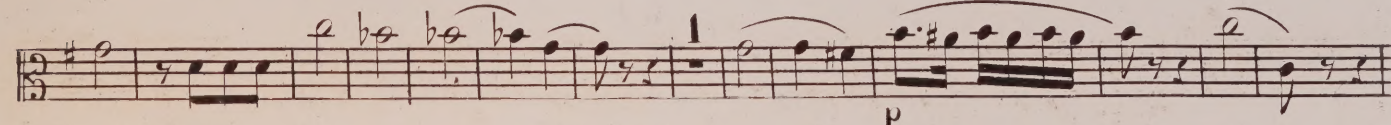
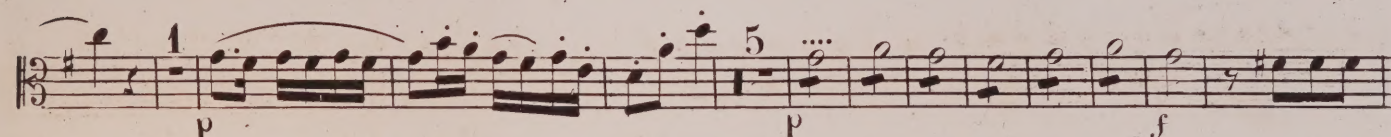
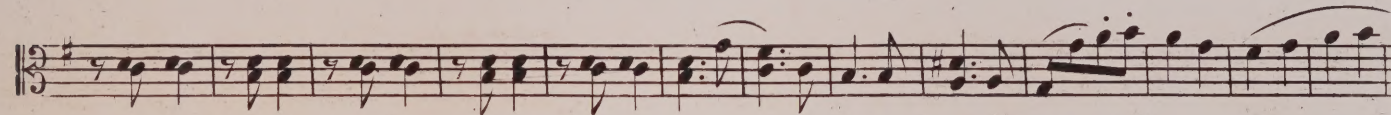
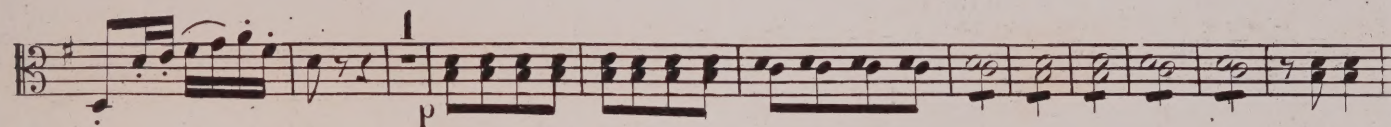
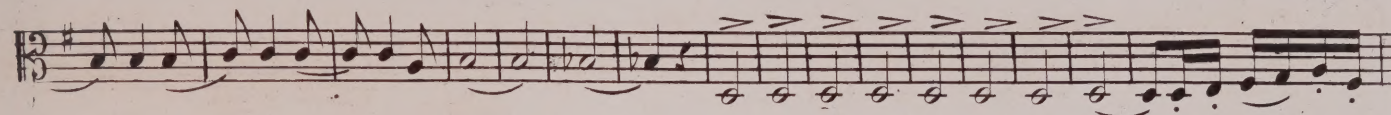
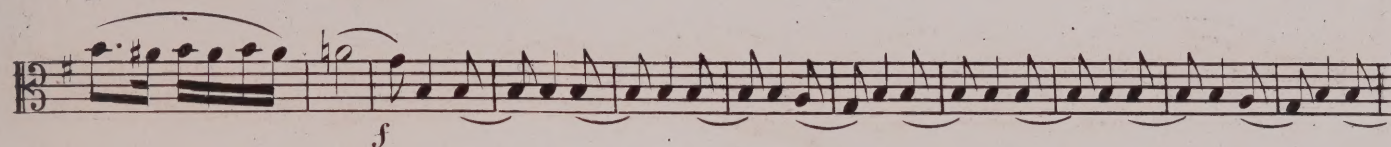
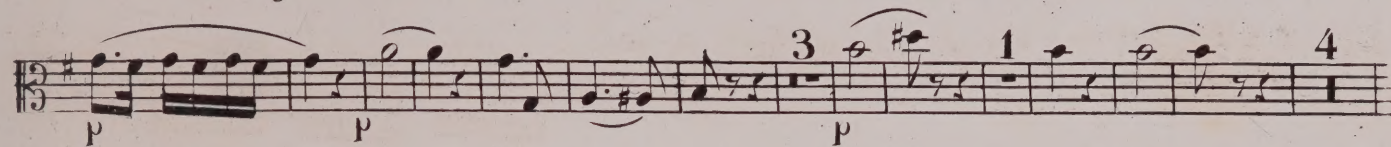
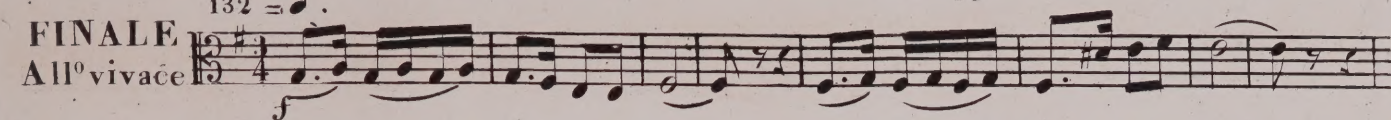
p

VIOLA.

5



FINALE All^o vivace



VIOLA



Musical score for Viola, page 6. The score consists of 12 staves of music in 3/4 time, featuring various dynamics and articulations.

Dynamics and markings include: *f* (forte), *p* (piano), *cres* (crescendo), *f dim p* (forte, diminuendo, piano), *sem - pre più f* (sempre più forte), *ff* (fortissimo), *pp* (pianissimo), and *smorz* (smorzando).

Fingerings are indicated by numbers 1 through 7.

The score concludes with the marking *Fine*.

10/7/63 ned

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 1, op. 1,
op.1 no. 1, E minor]
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pt.3
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no. 1, E minor]
[Quintett]
pt.4

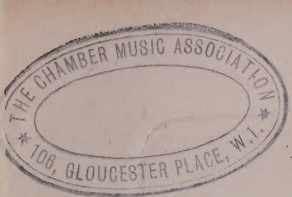
M
552
05



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M
552
Op.
no. 1
pt. 4

VIOLONCELLO 1.



1

832677

QUINTETTO I. di Onslow.

Allegro maestoso

pp *cres* *sf* *p* *cres* *f* *f* *mf* *p* *pp legato* *f* *ff* *pp* *cres* *f* *ff* *p* *sf* *f dim pp* *p* *sempre - - - più - - -* *cres* *ff risoluto* *lr* *p* *cres* *f* *cres* *ff* *fp* *cres*

VIOLONCELLO 1.

Violoncello 1 musical score, measures 1-16. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto'. The dynamics range from *p* (piano) to *ppp* (pianississimo). The score includes various musical notations such as slurs, ties, and repeat signs. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '1' above the staff. The fourth measure is marked with a '2' above the staff. The fifth measure is marked with a '1' above the staff. The sixth measure is marked with a '2' above the staff. The seventh measure is marked with a '1' above the staff. The eighth measure is marked with a '2' above the staff. The ninth measure is marked with a '1' above the staff. The tenth measure is marked with a '2' above the staff. The eleventh measure is marked with a '1' above the staff. The twelfth measure is marked with a '2' above the staff. The thirteenth measure is marked with a '1' above the staff. The fourteenth measure is marked with a '2' above the staff. The fifteenth measure is marked with a '1' above the staff. The sixteenth measure is marked with a '2' above the staff.

MENUETTO
Allegretto.

Menuetto musical score, measures 17-32. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto'. The dynamics range from *f* (forte) to *ppp* (pianississimo). The score includes various musical notations such as slurs, ties, and repeat signs. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '1' above the staff. The fourth measure is marked with a '2' above the staff. The fifth measure is marked with a '1' above the staff. The sixth measure is marked with a '2' above the staff. The seventh measure is marked with a '1' above the staff. The eighth measure is marked with a '2' above the staff. The ninth measure is marked with a '1' above the staff. The tenth measure is marked with a '2' above the staff. The eleventh measure is marked with a '1' above the staff. The twelfth measure is marked with a '2' above the staff. The thirteenth measure is marked with a '1' above the staff. The fourteenth measure is marked with a '2' above the staff. The fifteenth measure is marked with a '1' above the staff. The sixteenth measure is marked with a '2' above the staff. The seventeenth measure is marked with a '1' above the staff. The eighteenth measure is marked with a '2' above the staff. The nineteenth measure is marked with a '1' above the staff. The twentieth measure is marked with a '2' above the staff. The twenty-first measure is marked with a '1' above the staff. The twenty-second measure is marked with a '2' above the staff. The twenty-third measure is marked with a '1' above the staff. The twenty-fourth measure is marked with a '2' above the staff. The twenty-fifth measure is marked with a '1' above the staff. The twenty-sixth measure is marked with a '2' above the staff. The twenty-seventh measure is marked with a '1' above the staff. The twenty-eighth measure is marked with a '2' above the staff. The twenty-ninth measure is marked with a '1' above the staff. The thirtieth measure is marked with a '2' above the staff. The thirty-first measure is marked with a '1' above the staff. The thirty-second measure is marked with a '2' above the staff.

VIOLONCELLO 1.

3

ff f p fz fz

1. 2. 5 scherzo p fz

2. 3. f

4. p fz M.D.C.

ADAGIO
Espressivo

80 = ♩

pp p cres f ff p

cres sempre rf rf

f cres ff

ten ten ten ten p cres

f dim p pp f fp

cres ff 1 dol rf rf

mf cres

1 rf p pp

VIOLONCELLO 1.

FINALE

All^o vivace

con energia

132

p

4

1 2 3 0 1

2 4

2

p

f

5

p

10

7

p

f

1

2

1

2

1

1

p

cres

cres f

ff

p

7

pp

ppp

p

f

3

p

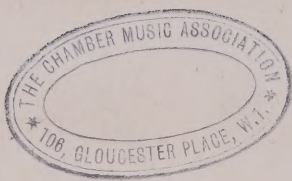
2

pp

VIOLONCELLO 1

5

p cres f dim p
 sempre piu f ff
 p p
 p f
 p
 pp
 pp
 pp
 p
 pp smorz Fine



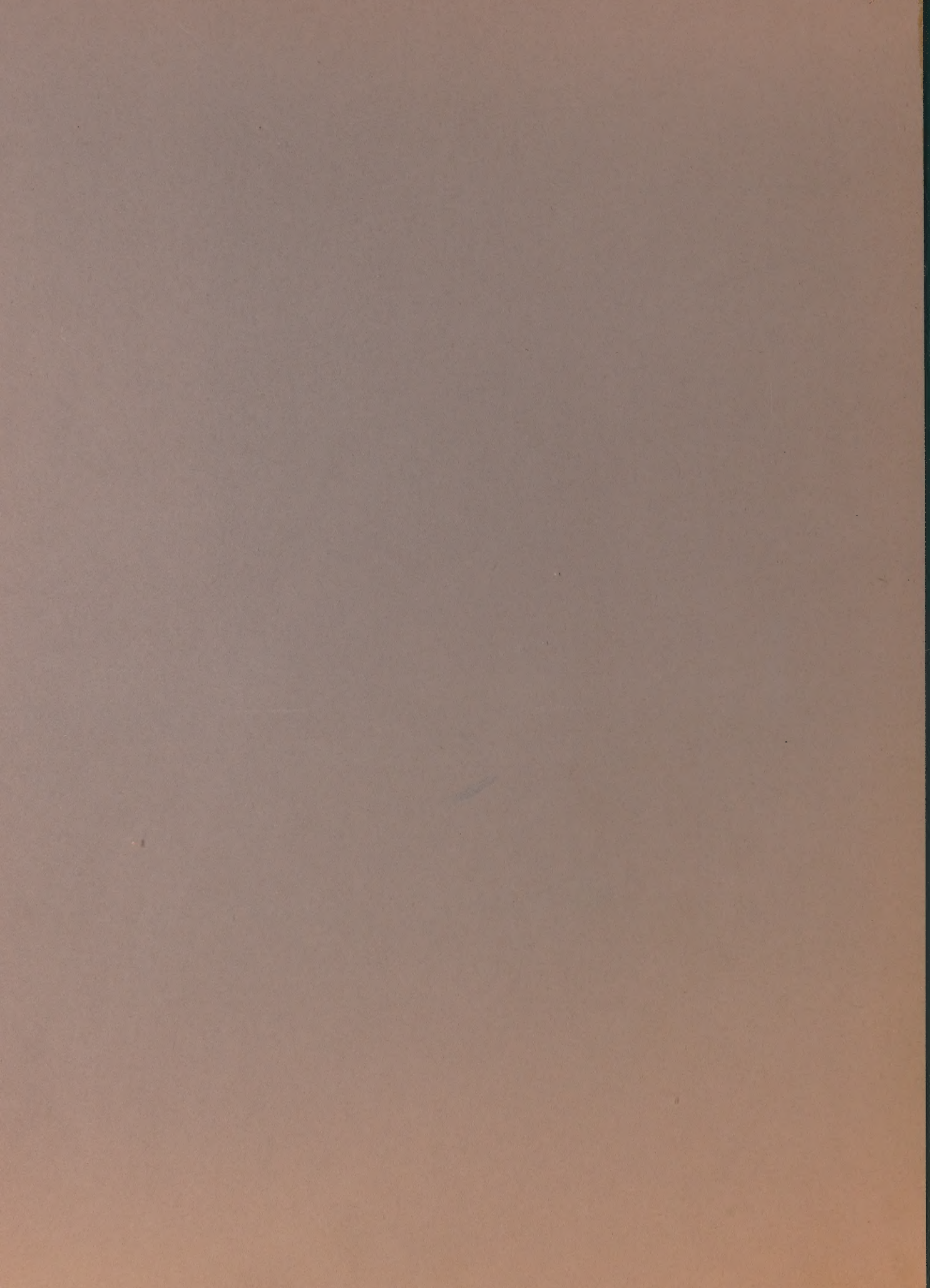
10/7/63 mcd

M Onslow, Georges
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05 & violoncellos, no. 1, op. 1,
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pt.4
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M
552
05
op. 1
no. 1
pt. 5



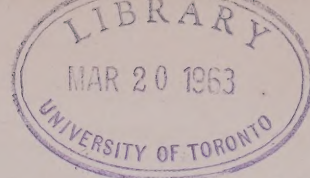
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552
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no. 1
pt. 5



832648

Met. 116

VIOLONCELLO 2.

Allegro maestoso

QUINTETTO I.
di Onslow.

pp

cres

tr

tr

f

f

riten. poco

p

cres

f

p

p

legato

pp

pp

p

ff

pp

cres

f

ff

1

p

cres

cen

do

1. 4

ff

f

f

dim

p

cres

sempre ff

3 3 6

f

p

cres f

cres ff

ff

pp

cres

f

cres ff

1

VOLONCELLO. 2.

Musical score for Violoncello 2, first section. The score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics including *p*, *pp*, *f*, *ff*, and crescendos. It includes slurs, triplets, and a section marked "Minore".

MENUETTO.

Allegro

Musical score for Menuetto, second section. The score consists of three staves of music in bass clef with a key signature of two sharps. It is marked "Allegro" and includes dynamics like *f*, *p*, *pizz*, *arco*, and *pp*. The piece ends with a double bar line and a repeat sign.

VIOLONCELLO 2.

3

1 *cres* *p* *f* *rf* *rf*

1 *cres* *p* *f* *cres* *ff* *f* *3*

3 *fz* *fz* *fz* 1. 2. *pizz* *p* *Fine*

2 3 4 5 6 7 8 9

arco *f* 1

pizz 1 2 3 4 5 6 7 *M. Da Capo*

p

ADAGIO
Espressivo 80 = ♩.

pp *cres* *f* *cres* *sempre* *ff*

pizz *p* *arco*

cres *f*

1 *ff* *p* *cres* *f* *rf* *p*

f *dim* *p* *pp* *f* *fp* 2

VIOLONCELLO 2.

Violoncello 2 musical score, measures 1-12. The notation is in bass clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measure 1: *cres ff*
- Measure 2: *pizz* (pizzicato), *p*
- Measure 3: *cres*
- Measure 4: *arco* (arco), *p*
- Measure 5: *p*
- Measure 6: *4* (fingerings), *ff*
- Measure 7: *ten. ten. ten.* (tenuto), *ff*
- Measure 8: *p*
- Measure 9: *f*
- Measure 10: *p*
- Measure 11: *pp*
- Measure 12: *pp*

FINALE.
All.^o vivace

Violoncello 2 musical score, measures 13-24. The notation is in bass clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measure 13: *f*
- Measure 14: *p*
- Measure 15: *f*
- Measure 16: *f*
- Measure 17: *f*
- Measure 18: *f*
- Measure 19: *f*
- Measure 20: *f*
- Measure 21: *f*
- Measure 22: *f*
- Measure 23: *f*
- Measure 24: *f*

Measures 13-24 include fingerings (1, 2, 3, 4, 5, 6, 7) and accents (>).

VIOLONCELLO 2.

5

1. 2. 3

cres cres f ff p

fz p sempre più

13 4

p f

pp p

8 1

cres p sempre più f ff

18

p

1

f

1 8

7 10

p f

1 1

pp

5 5 pizz

f Fine



10/7/63 mca

M Onslow, Georges
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no. 1, E minor]

[Quintett]

pt.6

M
552
05
op. 1
no. 1
pt. 6



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M
552
Op.
no. 1
pt. 6

Met. 116 =

ALTO VIOLONCELLO.

QUINTETTO I.
di Onslow.

All.^o maestoso

8326/6

pp cres rf

p# cres - scen - do f

f mf p cres

f p pp p

p p

f ff pp cres - scen - do

f ff p

2 / 1. f dim. f

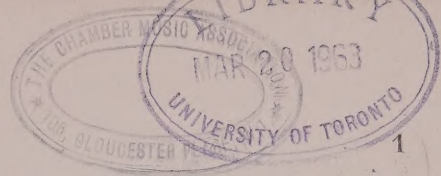
2. p p

p

sempre piu - cre - scen - do

ff f risol. tr

cres f p cres 1



First section of the musical score for Alto Violoncello. It consists of ten staves of music. The first staff begins with a first ending bracket labeled '1' and includes dynamic markings *p*, *cres*, *f*, *cres*, and *ff*. The second staff includes *pp*, *cres*, *f*, *p*, and *p*. The third staff includes *pp* and *dol*. The fourth staff includes *p* and *p*. The fifth staff includes *ff*. The sixth staff includes *pp*, *cres*, and *f*. The seventh staff includes a first ending bracket labeled '1' with *pp*, and a second ending bracket labeled '2' with *f*. The eighth staff includes *f*. The ninth staff includes a second ending bracket labeled '2'. The tenth staff includes *p*, *pp*, and *ppp*.

Allegro 80 $\frac{3}{4}$

MENUETTO.

Second section of the musical score, titled 'MENUETTO'. It consists of three staves of music. The first staff is in 3/4 time and includes a first ending bracket labeled '1' with dynamic markings *f* and *p*. The second staff includes a second ending bracket labeled '2' with *p*. The third staff includes a third ending bracket labeled '3' with *p*, *cres*, and *f*.

ASSOCIATED
TER PLACE, W.V.

ALTO VIOLONCELLO.

5

13 staves of musical notation for Alto Viola and Cello. The score includes various dynamics and performance markings.

Staff 1: *f* *f*

Staff 2: *p* 2

Staff 3: *pp* *p* *p* *f dim p*

Staff 4: *sempre più* *f* 1

Staff 5: *p* 4 *p*

Staff 6: *p* 2

Staff 7: *f* 3 1 2 3 4 5 6 7 8 1

Staff 8: *p* 1

Staff 9: *p* 7 *p*

Staff 10: *f*

Staff 11: 1 1 *pp*

Staff 12: *p*

Staff 13: 1 *smorz* *Fine*

10/7/63 MCD

M Onslow, Georges
552 [Quintet, violins, viola
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